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fortable-looking couple were in Paris where the never idle brush of Largillière could immortalize their personalities and their prosperity. Perhaps like most of the leisured class of France, as well as many an adventurous foreigner, they had been attracted to Paris by the miraculous opportunity to get rich which the financial wizard John Law was then offering to noble and butcher's boy alike through his shares in the Mississippi Company. If this was the errand of our friends, they must have been among the fortunate who withdrew before it was too late; for it was in 1723, four years after the greatest inflation of the Bubble, that the Château of Prangins was built above the Lake of Geneva not far from Lausanne—a château which was to be the place of refuge of Voltaire in 1754 and 1755 when he had found Prussia not to his taste. In 1814 the castle was bought by Joseph Bonaparte after his unsuccessful adventure as King of Spain, and once more the spot-light shines on it in March, 1921, when Charles, ex-Emperor of Austria, is reported as setting out from the Château of Prangins in an abortive attempt to reclaim his throne.

Returning to the portraits of the builders of the castle, we find them portraits of the semi-official type, to be sure, with much insistence upon grandeur and fine feathers. If Largillière flattered his sitters it was not by the wholesale sacrifice of their personalities which was common later in the century. In the Baron we see a self-indulgent man whose flaccid face suggests that he shared the foible of that age of over-eating. He wears the enormous wig which had become the fashion in the time of Louis XIV and the powder has shaken out of it on to the shoulder of his splendid brown velvet coat. He stands with one hand resting on a stone balustrade while the other is held out in an attitude of elegant authority which recalls the artistic pedigree of Largillière, for it was a favorite gesture with Van Dyck's sitters, and our artist had his training from Antoine Goubeau at Antwerp and in England from Peter Lely, Van Dyck's immediate successor as painter of Britain's aristocracy.

The portrait of the Baroness<sup>1</sup> again is sumptuous and perhaps flattering, but it has decided character. The painting is a triumph of flamboyant virtuosity. In so superb a virtuoso, as Paul Mantz justly says, we can pardon a little flourish of trumpets. Her fair skin and the marvelously painted white satin of her dress are placed against a green velvet curtain of great richness. Her girdle is of garnet color embroidered with gold and she wears red flowers at her breast and in her hair. The strongly modeled hand is again held out in a gesture elegant but, taken in connection with the face, hardly pompous. For the Baroness was clearly a serene and amiable lady, plump and fond of good living. The foling quatrain which was current in Paris during the Regency and which has come down to us gives a clue to the form of flattery in the Baroness' portrait:

Le Tsar aime les femmes fortes,  
Si Prangins ne lui déplaît pas,  
C'est que ses opulents appas  
Ont grand' peine à passer les portes.  
H. B. W.

## AN EARLY BUDDHISTIC PAINTING

THE earliest Buddhist paintings which have come down to us are those found by Sir Aurel Stein in the neighborhood of Khotan in Chinese Turkestan, and the frescoes found by A. von Lecoq in Chot-scho. The former have been almost miraculously preserved in a walled-up deposit of manuscripts and paintings in the so-called Thousand Buddha grotto; the latter are frescoes in Buddhist temples and Manichean churches preserved because the region was deserted when the rivers, and so the whole country, dried up. Though as yet it has not been possible to date the individual pieces, we know that the latest cannot have been painted later than during the T'ang period (618-906 A. D.) and that some must be as early as 200 A. D.

<sup>1</sup>In the collection of the Queen of Holland is a miniature of the Baroness de Prangins. In *Oude Kunst*, 1916, p. 301, it is attributed to Massé and is mistakenly called a portrait of Elizabeth I of Russia.

In style they are what is wrongly called decorative, meaning thereby outline drawings filled in with what were originally bright colors. This style has lived up to the present day. Chinese art has always been eminently conservative and more specially Buddhistic art, which has kept to the canons of the earliest classic forms, in this case to a style adopted long before the great T'ang period, a style which has been

been opened which contain well-preserved frescoes of the same period and very similar to those found in Turkestan. Corean art, which stood very high in its early days, came more or less to a standstill, the hermit empire proved even more conservative than China, taste developed and changed little, and the later Corean paintings continued to bear a strong resemblance to those of the earliest Buddhist times.



BUDDHISTIC PAINTING, CHINESE OR COREAN

copied over and over again, which has been adapted to the tastes of subsequent generations, which shows changes in certain technical details, and which has been debased and reduced to an empty formula, but which nevertheless up to the present time clearly proves itself the offspring of the art which first introduced Buddhism into China.

Buddhistic paintings similar to those found in Khotan must have existed all over China but little remains except a few frescoes found in tombs.

In Corea, which received its art and religion from China, tombs have lately

It was along this southern route, by way of Corea, that Buddhism came to Japan, and we find in the famous Horiuji frescoes, which can be dated as belonging to the seventh century, a great resemblance to the Khotan paintings mentioned in the beginning of this article. Next in importance and age to the Nara and Horiuji shrines comes the famous group of temples built on the sacred mountain Nantai-san, which are likewise full of the most precious heirlooms of early Buddhist times.

It is from one of these temples on Nantai-san that the very important painting

here reproduced came. It was presented to the Metropolitan Museum of Art by Mrs. Edward S. Harkness and is now shown in the Room of Recent Accessions. According to tradition, it was brought over by the famous Taiko Hideyoshi from his expedition in Corea, as an early Chinese painting.

In the center of a group of life-size figures stands the Lord Buddha, resting his hands on the shoulders of two favorite disciples and attended by two haloed Bodhisattvas, with to the right and left five haloed musicians, and at the back a row of attendants carrying banners, amongst which are the spirits of sun and moon. All the figures are dressed in the garb of early Indian princes with flowing draperies and strings of jewels; all except the Buddha have a curious head-dress formed of two braids of hair fastened with ribbons, which stand away from the head forming a kind of arch. In some of the Chotscho frescoes we find a head-dress vaguely like these and the elaborate hair-dresses worn nowadays by the women in Thibet seem to be akin. This gives a semblance of probability to the early Chinese attribution, though it is more likely that the painting is an early Korean outcome of the Chinese art of Khotan.

At all events, the picture is of the greatest importance for the study of early Buddhist art; it has the tones of a beautiful early tapestry and is painted on heavy coarse silk, sewn together in seven strips of about a foot wide. The entire picture measures  $84\frac{1}{2}$  by  $88\frac{1}{2}$  inches. As a painting pure and simple it cannot claim to be by any of the great masters of those days; it is more like good temple work, the faces are drawn according to certain rules, the noses with a curious double line indicating the nostrils, and the draperies with flowing elegant lines which make it difficult to follow the construction of the folds, though the structural reason of these lines can be easily made out with a little attention.

The painting bears a certain resemblance to the early Korean paintings, but it is so much better that its relation to the Khotan paintings cannot be overlooked.

S. C. B. R.

## FRENCH PRINTS AND DRAWINGS OF THE LAST HUNDRED YEARS

ON Tuesday, May 17, there was opened in the Print Galleries an exhibition of prints and drawings made by French artists during the last hundred years. Most of the items shown come from the collections of the Museum, but a great many have been lent by various private collectors, among whom may be mentioned Mrs. J. Woodward Haven, Mrs. Eugene Meyer, Jr., Miss Anna Pellew, Mrs. Charles H. Tweed, Mrs. J. van Gogh-Bonger, Mrs. J. Alden Weir, George M. Adams, Hon. William A. Clark, Hamilton Easter Field, Albert Eugene Gallatin, Howard Mansfield, Paul J. Sachs, Alfred Stieglitz, Herbert N. Straus, and Grenville Lindall Winthrop. Without the aid thus given by friends of the Museum, it would have been quite impossible to have made such an exhibition, and many thanks are due to them for their great generosity.

As it is doubtful whether any other country has ever within an equally short period produced such a volume of printed pictures, marked by such decided changes in temper and so freely punctuated by masterpieces, as has France during the century last past, the difficulties of selection for exhibition have in large measure been solved by choosing examples which typify the general movement of the art of the period as seen with the eyes of to-day. This method of choice has resulted in the omission of many prints which, in themselves interesting and often beautiful, seem to represent modes of thought which have passed rather than the growth of the dominant naturalistic idea.

For convenience both in hanging and in consideration the work of the period has been divided into three groups which, while overlapping in time, are fairly definite in demarcation, respectively of the romantic period, the middle years, and that represented by men still living or but recently deceased. The tempers and interests of these three groups are generally speaking quite distinct one from another, those of the first two capable